

ARCHIVE

UCLA FILM AND TELEVISION ARCHIVE NEWSLETTER

JANUARY/FEBRUARY 1998



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Immigrants arriving at Ellis Island in 1906.
(Library of Congress, Paper Print Collection, preserved
by UCLA Film and Television Archive.)

MEMBER,
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FROM THE DIRECTOR



From the inception of the studio system in the 1920s until the present, motion pictures made independently outside the Hollywood mainstream have contributed to the vitality of the industry and the growth of film as a popular art form. Be it as feature-length narratives, documentaries or avant-garde shorts, independent films at their best challenge the status quo and serve to broaden the aesthetic, ideological and expressive boundaries of the medium. They willfully embrace creative risk-taking whether in content or visual style. They are produced within the restrictions of an economy of means, thereby prioritizing imaginative story-telling over big budgets. And most importantly, independent films realize the potential of the medium to express artistic visions that are unique to the filmmaker.

Ironically, from a preservationist's point of view, it is precisely these very attributes that make independent films most vulnerable to loss. To a filmmaker who may have begged, borrowed and stolen in order to bring his or her personal vision onto the screen, the cost of a preservation negative was often an unthinkable luxury. The restricted number of prints produced for screenings—sometimes only a single copy—were likely to have been projected until they were in shreds. As the years passed, financially strapped film artists were unlikely to find the means to restore fading and shrunken masters. One-of-a-kind negatives may lie forgotten in attics, garages and hall closets. The small distributors as well may have been long out of business—their precious film holdings discarded, lost or left languishing in laboratory storage vaults. The enduring importance of films outside the mainstream often becomes evident only after the passage of time, but unless they are preserved it may be too late.

The Archive has long recognized the importance of acquiring, preserving and restoring independent features, and our newsreel collection has been the mainstay of quite literally thousands of independent documentary productions. Now thanks to our partnership with the Sundance Institute and the generous support of the Ahmanson Foundation, the Archive will restore eight endangered independent films of enduring importance, and we will preserve some fifty hours of newsreels carefully selected for their historical content. Together with Sundance, we are inaugurating a major effort to collect independent films—representing both the pioneers of the past and the trail-blazers of the present—for permanent safe-keeping and study. This is a great leap forward and represents a significant new initiative for the Archive, but much more remains to be accomplished. A momentum has been created to celebrate the importance of films outside the mainstream. It will be up to all of us to keep that momentum going.

Robert Rosen, Director

Out of the Mainstream

by Cornelia Emerson



From left to right, Robert Redford, Chancellor Albert Carnesale, Sundance Executive Director Ken Brecher and Archive Director Robert Rosen. (Photo: Steve Cohn, Berliner Studio)

At a November 17 press conference, the UCLA Film and Television Archive and the Sundance Institute announced a generous award from the prestigious Ahmanson Foundation to forge a unique alliance for collecting and preserving films that fall outside the mainstream of Hollywood production. The press conference was led by Robert Redford and UCLA Chancellor Albert Carnesale, Sundance Executive Director Ken Brecher and Archive Director Robert Rosen.

Documentaries and newsreels play a crucial role in American cultural life. They record our daily experiences and track our history. Most importantly, they can reflect the lives of people left in the margins by mainstream filmmaking. Newsreels offer unparalleled access to history, and are of vital use to scholars as well as those making films today. Independent films are distinguished by their emphasis on personal storytelling; they expand the possibilities of creativity, film language and cultural innovation. Taking aesthetic and conceptual risks not found in mainstream commercial films, independent films inspire new work while helping us engage the present and understand the past.

Our entire film heritage is extraordinarily vulnerable to chemical decomposition and human short-sightedness. A significant segment of the first hundred years of production has already been lost, and we are in a race against time to rescue what remains.

Films outside the mainstream are especially vulnerable to being lost. Newsreels, though originally produced by commercial companies, are now owned primarily by public archives which must struggle to preserve them despite a chronic shortage of funds. Independent

features and documentaries are typically produced by individuals or small companies which lack the expertise and resources to preserve them. In some cases, the original production company no longer exists or the work has fallen into the public domain. Even identifying the location of these films may be a challenge. Given their decentralized sites of production, it is quite possible for the negative of an important work to languish in a forgotten vault—or even more typically, in a filmmaker's attic or garage.

The UCLA Film and Television Archive and the Sundance Institute have a long history of collaboration to build on. The Archive is renowned for its meticulous preservation of films and newsreels. The Sundance Institute enjoys an extraordinary view of the American film landscape and unparalleled access to filmmakers through its prestigious annual Festival.

With part of the award, the Archive and Sundance will work jointly to create the Sundance Collection at UCLA, an independent fiction and documentary collection. Film programmers and educators attest to the difficulty of finding prints of many classics of independent film, even quite recent ones. The collection is intended to make these films more readily available—to be projected and shown to audiences in a theatrical setting. And because these are films made outside the major studios, in many cases what is in the collection may be the only surviving material to pass on to the future. Sundance will develop applications for the collection, which will make it available for a new generation of filmmakers and the public.

Another major part of the award will fund UCLA's preservation of independent fiction films, documentaries and newsreels. Classic documentaries and narrative films made outside the mainstream will be the

A CONVERSATION WITH BETTY ARNOLD

From November 1-23, the UCLA Film and Television Archive presented "Jack Arnold: The Incredible Thinking Man," a tribute to the master of the 1950s B-movie.

Myrl Schreiberman is a producer, director, writer and member of the Directors Guild of America, who serves as an adjunct assistant professor and academic administrator of the UCLA Department of Film and Television. He worked closely with and for Jack Arnold, whom he considers his mentor. On the Sunday before the series began, he talked to Jack Arnold's widow Betty Arnold about Jack and his legacy to the American film industry.

BA: I met Jack in 1943 while he was in the Air Corps., and I was in a college play "He Who Gets Slapped" at the University of Wisconsin. Jack came backstage to see me and said, "You're beautiful, but you're terrible!" It really got my attention. Jack wooed me because he made me laugh! He was a very funny person. He was a great verbal storyteller and many people thought he should leave acting and become a comedian because he had such superb timing and could do any accent.

MS: I always felt that story telling was his greatest strength as a filmmaker too. He seemed to know every aspect of the process and how to use it to tell the story he wanted to tell.

BA: One of the reasons that Jack was able to shoot a story faster than anybody was that he knew how to photograph, how to edit, he knew every single phase of it so that he could communicate to the people he needed to collaborate with to tell the story. He was a big believer in preparation. Sometimes he would draw the whole thing. He had a plan and he used to say that "I might change it, but just in case an inspiration doesn't come to me on the set, I have a plan!" He was always disgusted with people who took months and months to make a film, and didn't know where they were going, wasting money, time, film and everything.

MS: Of course his films are legends of film history, like "The Incredible Shrinking Man," "It Came From Outer Space" and "Creature from the Black Lagoon." Of his films which is your favorite?

BA: That's easy. "The Mouse That Roared." It's a comedy and a satire that can be appropriate for today. You know, when it first came out it was successful first in art houses. There were lines around the block in New York.

MS: I remember seeing that picture and laughing my head off at Peter Sellers.

BA: That was his first starring film. Jack saw him in a little silly theater play in London and

cast him in the film, convincing him to do three different roles.

MS: I remember that Jack often felt very strongly about projects being treated in a proper way.

BA: Yes, and he used to fight with "the suits" as he called them. Like at Universal when he was a contract director on "Shrinking Man"...the studio wanted the ending to be happy and Jack changed it. He fought for the change and won. Richard Matheson who wrote the book and the screenplay didn't want it changed. But after he saw the finished film he remarked to me, "I fought Jack on the change, but I almost have to agree, I think he was right."

MS: When I worked with Jack on "It Takes A Thief" (on which Jack Arnold was Executive Producer), I remember him convincing Universal to do the series in Italy the last season. They were so frugal back then and thought it would cost too much. Jack came up with a brilliant plan of shooting ten episodes by city, rather than by scenes. He proved to them it would cost no more than shooting on the backlot. He was right!

BA: Yes, and it was Jack that convinced Fred Astaire to play Alistair Mundy, Bob Wagner's father the last year of the series. Fred and Jack had met years earlier when Jack was an actor and "hoofer" on Broadway, and they used to exchange clothes since they wore the same sizes.

MS: In the 1960s, Jack's career involved television.

BA: It didn't make a difference to Jack what medium he worked in. In fact, this Emmy here he received for the revival of the Sid Caesar-Imogene Coca special "Your Show of Shows." He continued to do features, but more in an independent vein, like "Bachelor in Paradise" and "A Global Affair," with Bob Hope. Jack even did a couple of black exploitation pictures at the height of their popularity, both with Fred Williamson.

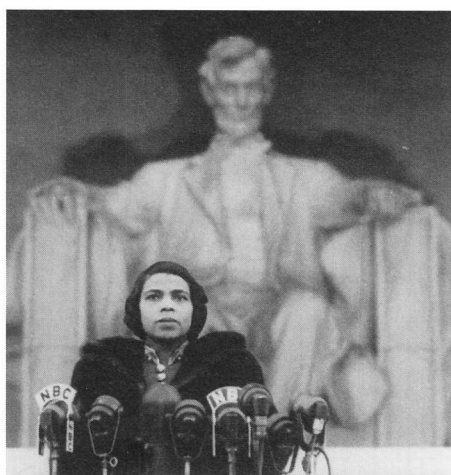
MS: His legacy lives on, and new generations of students continue to remember and study his films.

BA: Yes. At the end, Jack hadn't made a picture in twenty years. But fan mail was finding its way to this house and the same with invitations to international film festivals. There were always young people who remembered him and his work. He was very grateful for that. He loved to teach, to pass the torch of what he knew on to new talent...well, you and Susie are examples of that! (The Arnolds' daughter Susan Arnold of Arnold/Roth Productions is the producer of "Benny & Joon" and "Unstrung Heroes.")

focus of the preservation effort, along with independent films made by women and minorities and independent films that have had seminal impact on world cinema.

The 27 million feet of newsreel footage in the Archive constitute nothing less than a history of the twentieth century. For this project, newsreel preservation will focus on the most important footage in two areas of irrefutable importance. The first is documenting issues of ethnicity and race in twentieth century America—with footage depicting Native American customs, immigrant communities in the United States, and African American participation in World War II, the civil rights movement, and sports. The second involves California history from the boom years of the 1920s and the Great Depression to the upheavals of the 1960s. With some 2 million feet of film representing California, there are big events like the construction of the Golden Gate and Bay Bridges in San Francisco, and the 1932 Olympics in Los Angeles; a wealth of material on politics, politicians and elections; coverage of the labor movement, and the civil rights and Fair Housing movements; as well as footage on California aviation and sports—and of course Hollywood.

With the generous grant from the Ahmanson Foundation, the UCLA Film and Television Archive and the Sundance Institute will be able to launch this groundbreaking project—bringing attention to the cultural importance of independent films and newsreels.



Marian Anderson at her Lincoln Memorial Concert in 1939 (Hearst Metrotone News Vol. 10, Issue 259).



"The Incredible Shrinking Man" (Jack Arnold, 1957).

ELECTRIC SHADOWS: A Pan-Asian Film Festival

by Elisabeth Greenbaum



"The River" (Tsai Ming-liang, 1997)

If you are someone who rushes out to see the latest and most "independent" films and if you are the type of person who revels in "discovering" new talent, you may want to mark your calendar for the Archive's next "Electric Shadows" film festival in 1999. In the past, the Archive has been the first organization to introduce internationally acclaimed directors Chen Kaige, Zhang Yimou, Stanley Kwan, Tian Zhuangzhuang, Hou Hsiao-hsien and Wong Kar-wai to American audiences. Building on eleven years of experience as the co-presenter of the "Los Angeles Asian Pacific Film and Video Festival," and over twenty years of experience programming Asian film series, the Archive launched the inaugural "Electric Shadows '97: A Pan-Asian Film Festival."

In association with the Los Angeles County Museum of Art, the Archive spent ten days in August showcasing some of the most exciting contemporary cinema from Asia and by Asian filmmakers around the world. Films were screened at UCLA's James Bridges Theater and LACMA's Bing Theater. Directors to look for in the future who were featured in this year's program include Wang Shaudi, one of Taiwan's only women directors; Lin Cheng-sheng, also from Taiwan; UCLA film school graduates Quentin Lee and Justin Lin; and British/Burmese documentarian Lindsey Merrison.

"Electric Shadows '97" opened with "The Valiant Ones" (Hong Kong, 1975) by the late King Hu. The "Tribute to King Hu" was a thread running through the entire Festival, with pristine, new prints and rarely seen works of that cinematic master. Renowned Hong Kong actress-producer and King Hu collaborator Cheng Pei-Pei, now based in Los Angeles, presided on opening night. Hong Kong actress and now Ventura resident, Shang kuan Linfung introduced the screening of King Hu's "Raining in the Mountain" (Hong Kong, 1978).

The festival featured ten U.S. premieres, eight Los Angeles or West Coast premieres, and a sneak preview of Wong Kar-wai's "Fallen Angels" from Hong Kong. The new films from mainland China, Taiwan, Hong Kong and Korea easily stood up to the best of Hollywood and independent U.S. cinema.

A highlight of the festival was an appearance by noted Korea director Park Chul-soo, remembered from his acidic, black comedy "301, 302." Park screened his latest film "Farewell My Darling," a tongue-in-cheek look at Korean social mores and funeral rites. He also brought along the radiant Pang Eun-jin, the star of both "301, 302" and "Farewell My Darling." Another programming feat was the screening of the underground mainland Chinese film "Frozen." The film's director was unable to attend the festival and does not use his real name (Wu Ming literally means "no name") to avoid trouble with the government. "Frozen" is a true story of one artist's personal struggle, but it becomes an allegory for the fate an entire generation of alienated Chinese youth. The film's screening was timely and truly important.

The festival's closing night program produced a sold-out house with a screening of Taiwanese director Tsai Ming-liang's "The River." This film is the latest of Tsai's Taipei "trilogy," which also includes "Rebels of the Neon God" and "Vive L'Amour," both of which were screened at earlier Archive festivals. Tsai has become an art-house favorite, and his reputation is well deserved.

Festival coverage from the press was good. "Los Angeles Times" coverage of the program helped bring large audiences to highlighted screenings. Articles in the "L.A. Weekly," "L.A. New Times," "Daily Breeze," "Daily Variety," "Chinese Daily News," "Sing Tao News," "Korea Times," "Korea Central Daily" and others, produced a flurry of phone calls for more information and brought people to specific films.

"Electric Shadows '97" was made possible through the generosity of the City of Los Angeles Cultural Affairs Department, with additional funding from the California Arts Council. Festival sponsors included the Korean Cultural Center, the Government Information Office of the Republic of China, the Edna and Yu-Shan Han Charitable Foundation, Chateau Marmont and United Airlines.

THE DEVIL & MR. MURNAU

by Elisabeth Greenbaum

For seven days in October, the Archive was host to an extraordinary group of films, the extant work of director Friedrich Wilhelm (F.W.) Murnau. While Murnau's filmography lists 21 titles, the retrospective was the result of an exhaustive and successful international search to secure the best possible prints of his twelve surviving films. The director is known for the cinematic classics "Sunrise," "Nosferatu" and "Faust." "Sunrise" has become a touchstone of silent cinema while "Nosferatu" is still considered by critics and horror fans to be the creepiest telling of the Dracula tale. The films of the retrospective were further enhanced with musical accompaniment by Robert Israel and the use of proper silent speed projection, which enhances the entire look and feel of a silent film.

F.W. Murnau, who died much too young, was arguably one of the most brilliant filmmakers in the history of the medium. He wanted cinema to have its own distinctive language; in his films, every shot has a precise function. He was greatly influenced by



"Faust," starring Emil Jannings (Murnau, 1926).

the Romantic, Impressionist and German Expressionist art movements, and this is evident in every square inch of backdrop, set decoration, camera angle and lighting. He worked in all genres: comedy, fantasy, melodrama, horror and documentary with equal panache. His luck ran out on a drive to Santa Barbara in 1931, when the car he was a passenger in toppled over an embankment. He was the only fatality. Ironically,

Murnau's early demise came shortly after he built a house on taboo land while filming "Tabu" in Tahiti.

The first night of this retrospective opened with a screening of a restored print of "Faust" and was accompanied by the seven-piece Robert Israel orchestra. "Detour Magazine," with the help of the Latin-flavored Atlas Bar & Grill, contributed food, beverages, magazines and a serving of the unexpected to the opening night. The event drew a standing-room-only crowd that included everyone from serious cineastes to Goth rockers, video store clerks, students, Eric Stoltz, Brigit Fonda, Brian Eno and a woman with a near to life-size, stuffed sheep.

The day after opening night I responded to a call from a gentleman who was concerned about the influence "Detour Magazine" may have had on the evening, as well as the presence of the extravagant Goths. I assured him that this was fairly close to our regular audience for such an event and silently wondered how he could have missed the sheep.

Desert Island Movies

by Donna Ross

Archive programmers are asking a number of prominent Angelenos the age-old question: What movie would you want to watch if you were stranded on a desert island? Their answers are proving to be as varied as Los Angeles itself.

The brainchild of Archive Head of Programming Andrea Alsberg and Archive Director Robert Rosen, the series is a way to showcase the diversity of the Los Angeles community. Programmers hope to tap many facets of society including sports figures, architects, artists, chefs, writers and community activists. The series is intended as a fun way for noteworthy locals to express themselves. Guest hosts are invited to attend the screening and can share their views on why they love the film, or how it influenced their lives and careers.

"We're looking for people who have some sort of influence in Los Angeles or who have been influenced by Los Angeles in their work...those who've given and taken from Los Angeles in some way. Our list of prospects is enormous," said Alsberg. "We have made a conscious effort to expand beyond

the film industry to offer people the chance to reveal themselves through their film choices."

Not surprisingly, filmmakers have been eager to accept invitations because they love film and they love talking about film, Alsberg added. "We're particularly looking for filmmakers who are thoughtful about life and social issues."

The series' first guest was Hugh Hefner, film enthusiast and long-time supporter of the Archive. Hefner has provided funding for the preservation of films such as "Murder at the Vanities," "Too Much Harmony" and the Sherlock Holmes film series. Hefner's pick, "The Male Animal," seems an appropriately titled film to be selected by the founder of the world's pre-eminent men's magazine. Hefner said of the 1942 comedy starring Henry Fonda and Olivia deHavilland: "It helped to define my personal perceptions about what it means to be a man in relation to the opposite sex, and, even more importantly, in relation to oneself." Following the screening, Hefner answered questions from the audience about "The Male Animal," film in general and the effect of film on his life and career.

Allison Anders, UCLA alumna and director of "Gas Food Lodging" and "Mi Vida Loca," was the series' second guest programmer, selecting the Beatles' "A Hard Day's Night." Anders wrote a script, "Paul is Dead," about her imaginary relationship with the singer/songwriter during the "Paul McCartney is dead" rumor. It inspired McCartney to name his own recent album "Paul is Live"...an accomplishment of which she is proud. Anders said of "A Hard Day's Night": "It is for me one of the 'purest' films ever made—it is smart without being smug, sardonic without being cynical, and warm without being sentimental. To me, it's a masterpiece—a perfect film."

Upcoming featured guests include photographer Catherine Opie; film author, critic and television personality Leonard Maltin; and "L.A. Weekly" film critic Ella Taylor. Programming Assistant Cynthia Felando says the series should run at least through the middle of next year: "We have a long wish list of names."

AFI Challenge Grant

The Archive has been awarded an \$80,000 AFI Challenge Grant for Film Preservation. The funds represent a second cycle of awards raised through a challenge grant received by the American Film Institute from the National Endowment for the Arts, and are part of a celebration of the centennial of the motion picture. The award will be used by the Archive to fund laboratory costs for film preservation projects during the calendar year 1998.

California Arts Council

The Archive has been awarded a grant of \$28,461 from the California Arts Council to support programming in 1997-98. This funding will be used to support upcoming series on the Japanese director Shohei Imamura, Indian cinema, Latin American film, and the Los Angeles Women's International Film Festival, as well as supporting archival screenings of classic films like the recent F.W. Murnau retrospective and the 1998 Festival of Preservation.

Now you can make a direct contribution to funding the arts in California by ordering the CAC's "Coastline" license plate, designed by artist Wayne Thiebaud.



The Arts License Plate helps fund the arts in California. Call the California Arts Council at 1-800-201-6201 to receive your license plate application today!

Film Foundation Routes Hermes Donation

The Archive has received from The Film Foundation part of a donation given by high-fashion retailer Hermes, on the occasion of the September 16 opening of a new boutique in Beverly Hills. Director Robert Altman was there to host the event and accept the donation on behalf of The Film Foundation and its member archives. Archive Director Robert Rosen also attended the opening.

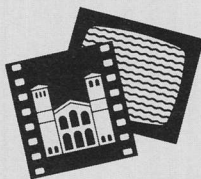
Packard Foundation

The David and Lucile Packard Foundation has awarded the Archive a new grant to pay salary and benefits for two preservation assistants, thus increasing the efficiency of operations within this important area. The grant continues the Packard support for preservation staffing begun in 1994.

THE ARCHIVE COUNCIL

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- ◆ Building a broadly representative collection of motion pictures and broadcast programming.
- ◆ Rescuing our endangered moving image heritage through film and television preservation and restoration.
- ◆ Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- ◆ Supporting scholarly research, media production and publication.



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in the Archive Council is at the following levels:

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PRESERVATION CIRCLE

\$20,000 & up—*Save a black & white film!*

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Mary Pickford in "The Love Light" (Frances Marion, 1921).

Research on Mary Pickford Film Titles

Mary Pickford was much more than "America's sweetheart." Actress, producer and one of the founders of United Artists, her career is a fascinating subject of study. Elaina Archer, manager of the Mary Pickford Library in Los Angeles, some time ago conceived an ambitious project to document Pickford's titles in the United States and to repatriate her films from abroad. As part of this larger project, the Mary Pickford Foundation has made a gift to the Archive to fund research into Mary Pickford film holdings and documentation in Southern California.

Christel Schmidt, a graduate of the George Eastman House School of Film Preservation, will spend six months in the Los Angeles area. This portion of the project involves compiling a detailed inventory of film holdings, including condition reports for each element, of Mary Pickford titles at the UCLA Film and Television Archive and the Mary Pickford Library's holdings at Protek vaults in Hollywood. Eventually, she will assist the Foundation and Library in establishing a prioritized list of preservation and restoration goals for the collection.

Schmidt began working on Mary Pickford as a student intern at George Eastman House. While helping a patron researching Mary Pickford, she found her own interest growing in the petite yet powerful star. At Archer's suggestion, the Pickford Foundation funded a fellowship for Schmidt to more thoroughly inspect and catalog the holdings there. This research uncovered a nitrate print that had not been inventoried, and was thought to be a lost film. "The Mirror" (Imp, 1911) was later preserved at Eastman House, with assistance from the Pickford Library and funding from James Pepper. Schmidt also identified nitrate materials for a 1914 film titled "Behind the Scenes," which is currently being preserved and which the Foundation expects to tour nationally next year.

This in-depth research on the films of Mary Pickford will benefit archivists, scholars and exhibitors in the future.

AMC Film Preservation Festival

The Fifth Annual Film Preservation Festival sponsored by the American Movie Classics (AMC) cable channel was held from October 3-5, 1997. This year's theme was Suspense, and the Festival kicked off with a gala "Salute to Film Noir" at the El Rey Theater in Los Angeles on September 25, hosted by Michael Keaton and featuring a special appearance by Carly Simon. As in the past years, this cable festival was a fundraiser to benefit Martin Scorsese's Film Foundation and its member archives. UCLA's share of the proceeds raised in AMC's Fourth Annual Film Preservation Festival, held in 1996, was \$42,000.

The Race to Save 100 Years

You've heard the dismal statistics. 85% of the films shot during the silent era no longer exist, nor do 50% of all films made before 1950. Now the Turner Entertainment Company's new motion picture "The Race to Save 100 Years" provides a history and current picture of the film preservation movement. It features interviews with Archive Director Robert Rosen and Preservation Officer Robert Gitt, and a behind-the-scenes look at the actual process of preservation at UCLA and other archives. "The Race to Save 100 Years" was directed by Scott Benson and written by May Adair Kaiser and John de Groot. Watch for it soon at a theater near you!

Dean Cates Receives James A. Doolittle Award

On November 17, Dean Gilbert Cates received the James A. Doolittle Award for leadership in Los Angeles theater at the Ovation Awards, sponsored by Theatre LA. The Awards were held at the Shubert Theater and were hosted by TFT alumni Joanna Gleason ("Into the Woods") and John Rubinstein ("Ragtime").

Historical Society

On October 25, Archive Director Robert Rosen welcomed the members of the Historical Society of Southern California to a presentation at the James Bridges Theater. He showed a sampling of the riches of the Archive, taking advantage of the affinity of interests by selecting fiction and non-fiction films and newsreels in the collection that depict California history.

PRESERVATION NEWS

by Donna Ross

With the Festival of Preservation rescheduled as a semi-annual event, the Preservation staff has had time to catch up on a backlog of projects and prepare for the next festival in August. Recent projects include collaboration with long-time Archive supporter Bob Dickson, a researcher for the American Film Institute, who funded preservation of two films: "No Dejes la Puerta Abierta" (1933) and "Nada Mas Que Una Mujer" (1934). The films were originally released in Spanish by Fox Film Corporation in 1933. Some years ago UCLA made a dupe negative from the only surviving nitrate materials made for South and Central America, and for Spanish-speaking audiences in North America. But prints of these films, with newly added English subtitles, only became possible through Dickson's generous contribution. Dickson accompanied the prints to Mexico City where he attended a festival of preservation at the Filmoteca of the Universidad Nacional Autonoma de Mexico (UNAM)—a university close to ten times the size of UCLA. He was awarded a silver medal, the Filmoteca's highest honor, for his contributions to the preservation of several Mexican films. The prints will be screened by the Archive in the near future.

"Alice's Wild West Show," a 1924 animated short subject from Walt Disney, Ub Iwerks and other well known animators of the 1920s, has recently been preserved by the Archive in collaboration with the Pacific Film Archive (PFA) and the Walt Disney Company. It has already screened

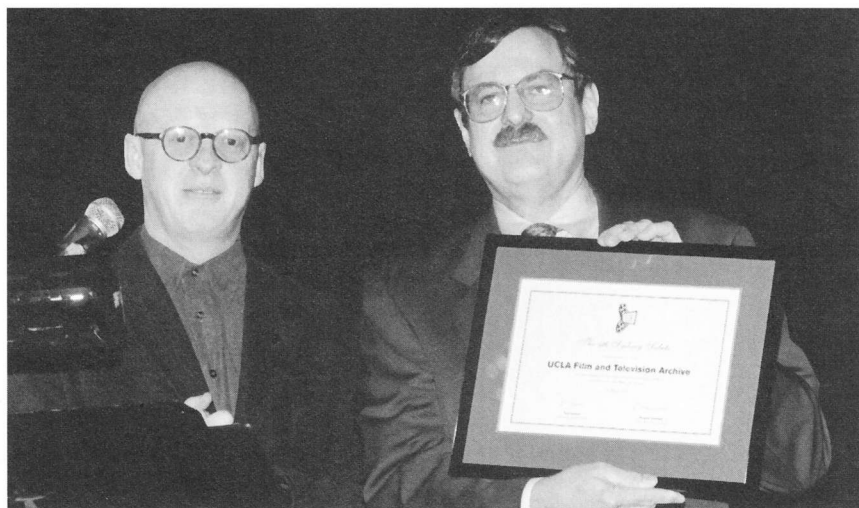
at the British Film Institute's National Film Theatre in London and at the Association of Moving Image Archivists conference in Bethesda, Maryland where it was introduced by Disney's Scott MacQueen. The Archive's Eric Aijala coordinated the project in conjunction with YCM Laboratory, utilizing an original amber-tinted nitrate print from PFA and additional material from the Disney Company. "Wild West Show," an installment of the first series produced by Disney in California, the Alice in Cartoonland series, was "an undisguised attempt to reverse the idea of Max Fleischer's 'Out of the Inkwell' series," according to Leonard Maltin's "Of Mice and Magic." Instead of having a cartoon clown frolic against a live-action background, Disney had a live-action girl living in a cartoon world. In "Wild West Show," live-action Alice blows cartoon smoke rings. The Moving Picture World review read, "Clever use is made of photography and cartoon work in combination...there is considerable novelty in which this is handled."

The David and Lucile Packard Foundation, in cooperation with the Harold Lloyd Estate, is funding the Archive's preservation of Lloyd's first two talking pictures, "Welcome Danger" (1929) and "Feet First" (1930). Lloyd's first talkie, "Welcome Danger" proved to be his highest grossing film to date. Audiences flocked to the novelty of hearing one of their favorite comedians talk for the first time, and were treated to a better than average early sound film. Though spoken dialogue did change some of the nuances of Lloyd's character, making him

less likable than usual, the film utilizes the device that would become known as the "sound bridge" in much the same way the comic's timing added to pantomime humor. "Welcome Danger" was previewed as silent just as studios were adopting sound. Lloyd used some of the silent thrill sequences, but re-shot most of them for the sound version.

The film has not been widely seen since its release. Funding permitting, the Preservation team hopes to restore the silent version, released to theaters not adapted for sound. The silent version does offer some variations of scenes. Another Harold Lloyd film—one of his most famous, "The Freshman" (1925)—is being preserved with upgraded quality by means of wetgate printing onto modern Estar-based stock. Utilizing materials previously copied on acetate base by the Lloyd Estate's Rich Correll and Richard Simonton, the Archive will combine these materials with surviving sections of two original 1925 projection prints and a vintage diacetate print. The diacetate print, provided by the Museum of Modern Art, was donated to the Museum's collection by Harold Lloyd himself in the 1930s.

"Louisiana Story," released in 1948 and funded by Standard Oil of New Jersey, was noted documentarian Robert Flaherty's last film. In collaboration with the Library of Congress and the Museum of Modern Art, the original picture and track negatives, parts of which had deteriorated, and other materials from those two organizations will be used by the Archive in the film's preservation. It is the story of a Cajun boy who plays, hunts, fishes, battles an alligator and becomes fascinated by a huge Louisiana oil derrick. Flaherty's direction brought out cinematography that is graphic and engrossing, and performances from non-actors that are unself-conscious and convincing. The sparse dialogue of the film is punctuated by Virgil Thomson's expressive score as performed by the Philadelphia Orchestra conducted by Eugene Ormandy. It is scheduled to debut at the Berlin Film Festival in February to commemorate its fiftieth anniversary. "We're particularly happy to preserve this title which is included on the National Film Registry," said Robert Gitt, UCLA Preservation Officer.



Preservation Officer Robert Gitt (right) received "The Sydney Salute" at the Sydney Film Festival in June.



C A M P A I G N U C L A

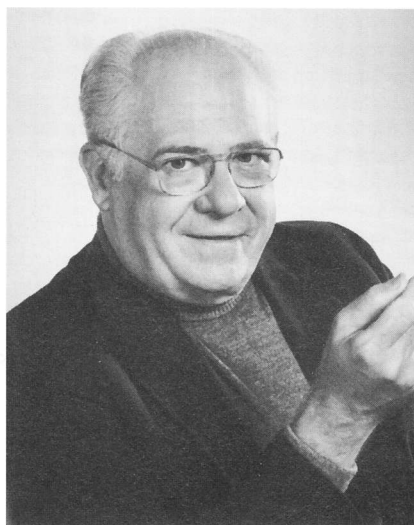
GEORGE LOUIS SCHAEFER

The Archive is saddened by the death of George Louis Schaefer. He was 76. An award-winning producer and director, Schaefer was appointed chair of the UCLA Department of Theater, Film and Television in 1986, becoming associate dean in 1988 with the formation of the School of Theater, Film and Television. He retired in 1991.

In a long and distinguished career, Schaefer was responsible for nearly one hundred television productions. Between 1953 and 1969 he directed more than 50 presentations for "Hallmark Hall of Fame." He was nominated for more than 30 Emmys, winning for several productions, including "Macbeth" with Maurice Evans and Dame Judith Anderson, and "Little Moon of Alban" (1958) and "Victoria Regina" (1961) with Julie Harris. Schaefer also received 17 nominations from the Directors Guild of America and was the first director ever to win the DGA Award four times, for "Macbeth" (1960), "Pygmalion" (1963), "Do Not Go Gentle Into That Good Night" (1967) and "My Father and My Mother" (1968). Schaefer's last television special, Mary Chase's "Harvey" will be broadcast on CBS later this season.

Schaefer served as president of the Directors Guild of America from 1979 to 1981, and in 1982 was appointed by President Reagan to a six-year term on the Board of the National Council on the Arts. In 1987 he served as artistic director of UCLA's Musical Comedy/L.A. season. An autobiographical account of his life in show business, "From Live to Tape to Film," was recently published.

Thanks to a unique partnership established more than 25 years ago, when Hallmark Cards, Inc. turned to the UCLA Film and Television Archive and the Academy of Television Arts and Sciences to give its collection a permanent home, the Archive houses a lasting memorial



George Schaefer

to the memory of George Schaefer.

Preservation masters for all but a handful of Hallmark programs are secure in the Archive's vaults, including rare kinescopes documenting live productions. Researchers from around the world can view copies of the programs at the Research and Study Center (ARSC).

In 1991, to commemorate the fortieth anniversary of "Hallmark Hall of Fame," the Archive presented a major retrospective of the series. A gala "Anniversary Salute" brought many of the Hallmark cast of characters (stars, producers, directors and writers) together at Royce Hall. James Stewart, Glenn Close, James Garner, James Woods, Richard Thomas, Ellen Burstyn, Roddy McDowall and Piper Laurie were on hand, recreating brief moments from the roles they played in Hallmark productions over the years. On that occasion, George Schaefer said of Hallmark: "They played the best game in the league, with confidence in the talent and without any interference, challenging the mind and stretching the imagination."

National Plan for Television

In October, the Library of Congress released "Television and Video Preservation: 1997," a comprehensive, five-volume study on the status of television preservation in the U.S., similar to "Redefining Film Preservation: A National Plan," released in 1994. Holdings of television and video materials in the public and private sectors are estimated to exceed several hundred thousand recorded hours—containing some of the most important moving-image documents of the modern era. Yet vast numbers of historic entertainment programs and news shows have been lost to time or deliberately jettisoned. The report recommends several actions, the most controversial of which is to allocate shares of FCC broadcast-frequency auction revenues to pay for preservation. Other proposals include: 1) establishing a national registry for TV and video programs, similar to the Library of Congress National Film Registry; 2) establishing a study center for video preservation to disseminate technical information; 3) fostering discussion among archivists, educators and the entertainment industry on access to historic television for the public; and 4) creating a private-sector organization to raise funds for television preservation. The chief author of the report was William Murphy, who coordinated the project for the Library of Congress while on leave from his post at the National Archives.

Film Curatorship

Archive Head of Research and Study Steven Ricci will be teaching a graduate seminar on "Film Curatorship" (FTV 293) during Winter 1998. The course will analyze the theory, practice and methodology of moving image archiving as it has developed internationally since 1938. Topics will include: models of archive administration and funding; collection development; the changing role of technology in preservation; cataloging standards and documentation systems; the cultural impact of public programming; issues of access, education and archival production, as well as as research and publication supported by archives. For more information, please contact: sricci@ucla.edu.

Hot and Cool

Director Robert Rosen was named on the list of the "100 Coolest People in L.A." in the October issue of "Buzz Magazine." The UCLA Film and Television Archive's Web site took the honors as the "Hot UC WWW Page" for the week of September 8. The Archive's Web site has been visited some 45,000 times since its launch in 1996.



Archive Home Page

Want to learn more about the Archive? Visit us at our new Website. You'll get up-to-date screening listings, plus information on our vast collections, world-renowned preservation program, stock footage licensing and more. Find us at <http://www.cinema.ucla.edu>.

NEWS & NOTES

by *Cornelia Emerson, Jonathan Fahn and Donna Ross*

Motion Picture Acquisitions

Since June, the Archive has added numerous film titles to its collection. The purchase of the Turner library by **Warner Bros.** gave UCLA the opportunity to accept approximately 2,000 surplus 16mm prints, which serve as reference materials for researchers and students. Some of the feature films received include Warner Bros. titles such as "The Jazz Singer" (Alan Crosland, 1927), "Jezebel" (William Wyler, 1938), "The Maltese Falcon" (John Huston, 1941) and "Yankee Doodle Dandy" (Michael Curtiz, 1942). RKO titles include "Little Women" (George Cukor, 1933), "Shall We Dance" (Mark Sandrich, 1937), "Abe Lincoln in Illinois" (John Cromwell, 1940), "I Walked With a Zombie" (Jacques Tourneur, 1943) and "The Narrow Margin" (Richard Fleischer, 1952). This acquisition represents the Archive's first significant group of MGM titles including "Anna Christie" (Clarence Brown, 1930), "A Night At the Opera" (Sam Wood, 1935), "The Wizard of Oz" (Victor Fleming, 1939), "The Postman Always Rings Twice" (Tay Garnett, 1946), "The Asphalt Jungle" (John Huston, 1950), "North by Northwest" (Alfred Hitchcock, 1959), "Lolita" (Stanley Kubrick, 1962) and others. Several 35mm prints of recent releases were received from **Twentieth Century-Fox** including "Broken Arrow" (John Woo), "Courage Under Fire" (Edward Zwick), "Independence Day" (Roland Emmerich), "That Thing You Do" (Tom Hanks), "The Crucible" (Nicolas Hytner), "Chain Reaction" (Andrew Davis), "One Fine Day" (Michael Hoffman), "Speed 2: Cruise Control" (Jan DeBont), "Volcano" (Mick Jackson), "Inventing the Abbotts" (Pat O'Connor) and "Return of the Jedi" (1997 Reissue Edition). Other 35mm feature films came from long-time Archive supporter **Nick Peterson** including "Beyond Mombasa" (George Marshall, 1957), "Enchanted Island" (Alan Dwan, 1958), "Escapade in Japan" (Arthur Lubin, 1957) and "Port Afrique" (Rudolph Mate, 1956). The **Gene Autry Company** donated rare 35mm nitrate trailers announcing theatrical personal appearances by Autry. Regular Archive supporter Bob Dickson donated 16mm projection prints of "Again Pioneers" (William Beaudine, 1950), "Bad Men of Tombstone" (Kurt Neumann, 1949), "Pretty Baby" (Bretaigne Windust, 1950) and "Southside 1-1000" (Boris Ingster, 1950). **Filmmaker Efrain Gutierrez** deposited two circa-1976 films about the modern Chicano experience, "Please Don't Bury Me Alive" and "La Onda Chicana," which are believed to be quite rare. Eighty-one VHS cassettes of recent feature films submitted for Academy Award consideration were received from Academy member Bonnie Rothbart Stark. Better-known titles include "Independence Day" (Roland Emmerich), "Jerry Maguire" (Cameron Crowe), "Sling Blade" (Billy Bob Thornton), "Shine" (Scott

Hicks), " Fargo" (Joel Coen) and "Big Night" (Stanley Tucci and Campbell Scott). "The Two Orphans," a silent from the early teens on loan at the Archive from the **Wisconsin Center for Film and Theater Research**, was transferred to 3/4" videocassette. A 1/2 inch VHS cassette of "The Two Sons" (Imp, 1909) was donated by Sally Dumaux, a researcher who is working on a book about silent actor and director King Baggot. A number of works also came from UCLA Department of Film and Television students.

Television Acquisitions

Recently, a wide variety of programming has been acquired by the UCLA Film and Television Archive. From **Walter Lantz**, on 16mm, comes "Success Story: Tour of Walter Lantz Studios" (KTTV, 1957). From Warner Bros., on 16mm, "Crime Club," a pilot starring Lloyd Bridges broadcast on CBS in 1973. From collector Paul Surratt, on 3/4" tapes, the pilot episodes of sitcoms "We Got It Made" and "227," as well as the pilot of the game show "The New High Rollers." On 3/4" tapes, from archivist Stuart Boone, episodes of "Beverly Hills 90210" and FX's "Baseball, Minnesota." From Perry Massey, on 16mm, episodes of "The Jack Parr Show," (NBC, 1961), featuring Jackie Leonard, Shelley Berman, Jonathan Winters, Art Carney and Cliff Arquette. From actress Marge Greene, 31 kinescopes of DuMont's 1953-54 unscripted sitcom, "Marge and Jeff." From Emmy-winning performer **Shari Lewis**, on 16mm, two programs of "The Shari Lewis Show" from NBC (1962). Also from Ms. Lewis, commercials featuring her from 1955-68, and on 2" tapes, "Shari And Me" from 1971. Also, on 2" tapes, from the **Museum of Broadcast Communications**, seven programs broadcast on PBS in 1970 of "Kukla, Fran and Ollie." From KTLA, on 1" tape, "KTLA's 50 Golden Years," broadcast earlier this year. Also, from KTLA, on 2" tape, "The First Twenty Years: KTLA's Twentieth Anniversary Show." From ATAS, on 3/4" tapes, 304 programs from 1995-96 of winners and nominees for the "48th Annual Primetime Emmy Awards." From **Columbia TriStar Television Group**, on VHS tapes, the 1995 Emmy-nominated NBC mini-series "Dead By Sunset," directed by Karen Arthur and starring Ken Olin and Annette O'Toole. On Beta SP tapes, from Michael Rose, two installments of "Nash Airflyte Theatre": "The Boor" (CBS, 1950) and "The Professor's Punch" (CBS, 1951), and an episode of "Mr. Ed" (CBS, 1961). From Lucasfilm, Ltd., on 3/4" tapes, two episodes from 1996 of The Family Channel's "Young Indiana Jones." From Smith-Hemion Productions, on 3/4" tapes, "Neil Diamond: Under A Tennessee Moon" (ABC, 1997). From **HBO**, on 3/4" tapes, "Ice Princess," directed by Danny Huston and starring Katarina Witt. On VHS tapes, from Friends of Carillo Ranch, Inc., three episodes

from 1950-55 of "The Cisco Kid." From the **Lyndon Baines Johnson Library**, "Lyndon Baines Johnson: The 36th President," a 1997 documentary.

Motion Picture Screenings

With 1997 marking the fiftieth anniversary of the Hollywood Blacklist, a number of venues marked the occasion with retrospectives honoring those blacklisted. UCLA Film and Television Archive titles featured in these retrospectives included "Salt of the Earth" (Herbert Biberman, 1953) which screened at the International Family Film Festival in Albuquerque, New Mexico in June and the Northwest Film Center in Portland, Oregon in September. The **Vancouver International Film Festival** in October screened blacklisted director Abraham Polonsky's 1948 "Force of Evil." Another popular title in recent screenings was the Archive's restoration of the pre-release version of "The Big Sleep" (Howard Hawks, 1945) which screened at New York's **Museum of Modern Art in June**, at the Festival Internazionale del Cinema di Taormina in Rome, Italy in July, and at the Viennele, Vienna's film festival, in October. Ernst Lubitsch was the subject of a retrospective hosted by the Goethe Institut of Canberra, Australia and the Archive's print of "The Smiling Lieutenant" (1931) screened in Canberra, Melbourne and Brisbane in June. Other directors honored with retrospectives included Howard Hawks at the Museum of Modern Art (MOMA) represented by "His Girl Friday" (1940), Robert Siodmak at the **Stiftung Deutsche Kinemathek** in Berlin represented by the "Strange Affair of Uncle Harry" (1945), Edgar Ulmer at the Edinburgh International Film Festival with "Strange Illusion" (1945) and "Damaged Lives" (1937), Sam Fuller at the American Cinematheque with "Fixed Bayonets" (1951). In September, retrospectives for Gregory LaCava at the **Cinematheque Francaise** in Paris showcased "His Nibs" (1921), and for Mitchell Leisen at the San Sebastian Film Festival in Spain featured "Death Takes a Holiday" (1934), "Murder at the Vanities" (1934) and "Remember the Night" (1940). Native son Rouben Mamoulian was given a retrospective in October at the **American University of Armenia** in Erevan, Armenia featuring "Applause" (1929), "City Streets" (1931) and "Song of Songs" (1933). An André de Toth Weekend was held at the Film Center of the Art Institute of Chicago in mid-October featuring "Ramrod" (1947) and "The Pitfall" (1948); the Seattle Art Museum featured the same double bill the following week. Frank Borzage and Margaret Sullavan were remembered by the **Film Society of Lincoln Center** in New York during August and September with "Secrets" (1933), "History is Made at Night" (1937), "Humoresque" (1920), "Lilliom" (1930), "I've Always Loved You" (1946), "After Tomorrow" (1932), "The Moon's Our Home" (William Seiter, 1936) and "Moonrise" (1948). The **Stanford Theatre** in Palo Alto hosted a Gary Cooper retrospective in July and August featuring Archive prints of "Morocco" (Josef von Sternberg, 1930), "The Plainsman" (Cecil B. DeMille, 1936), "Peter Ibbetson" (Henry Hathaway, 1935), "The Stolen Jools" (E.K. Nadel, 1931), "Lightnin' Wins" (Alvin J. Neitz, 1926), "Lives of a Bengal Lancer" (Henry Hathaway, 1935), "Desire" (Frank Borzage, 1936) and "Beau

Geste" (William Wellman, 1939). Stanford also ran two silent comedies, "Hot Water" (Sam Taylor-Fred Newmeyer, 1924) with Harold Lloyd, and "Easy Street" (Charles Chaplin, 1917). Other screenings included "Evangeline" (Edwin Carewe, 1929) at the Acadian Festival in Fort Kent, Maine; "Anders Als Die Anderen" (1919) at the **San Francisco International Lesbian and Gay Film Festival**; "The Godless Girl" (Cecil B. DeMille, 1928) and "The Toll of the Sea" (Chester Franklin, 1922) at the American Museum of the Moving Image in Astoria, New York; "Humoresque" (Frank Borzage, 1920) and "Secrets" (Frank Borzage, 1933) for the Frances Marion and Her Circle series at MOMA; "Copa-cabana" (Alfred E. Green, 1947) for a Marx Brothers Retrospective at the **Karlovy Vary International Film Festival** in the Czech Republic; "Scarlet Empress" (Joseph von Sternberg, 1934) at the Saint Louis Art Museum; "The Road to Utopia" (Hal Walker, 1945) at the Columbus Association for the Performing Arts; "Stage-coach" (John Ford, 1939) at a John Wayne Retrospective, at Oak Street Arts in Minneapolis; "The First Auto" (Roy Del Ruth, 1927) at the Pacific Film Archive in Berkeley; "Doctor Jack" (Fred Newmeyer, 1922) at the Silent Film Festival in San Francisco; "Snow White" (Dave Fleischer, 1933) and "Modeling" (Dave and Max Fleischer, 1923) at the **Academy of Motion Picture Arts and Sciences Animation Symposium**; "Finding His Voice" (F. Lyle Goldman and Max Fleischer, 1929) at the International Student Animation Festival in Ottawa, Canada; "For Whom the Bell Tolls" (Sam Wood, 1943) at The High Museum of Art in Atlanta; "Rebecca of Sunnybrook Farm" (Marshall Neilan, 1917) at the **Wexner Center** for the Arts in Columbus, Ohio; and "Shock Corridor" (Sam Fuller, 1963) at the Roxie Cinema in San Francisco. The Los Angeles County Museum of Art hosted a series titled "The Big Sound" in July and featured a presentation on the evolution of sound in film by Preservation Officer Bob Gitt, and two Rouben Mamoulian titles, "Love Me Tonight" (1932) and "Applause" (1929).

Commercial Services

The Commercial Services division provides and licenses archival newsreel footage from the **Hearst Metrotone News collection**, which has been seen regularly on a number of network and syndicated television shows such as: "Touched By An Angel," "60 Minutes," ABC's "Nightline" and "Good Morning America," "Access Hollywood," "Oprah," "Entertainment Tonight," "American Justice," "NBC's Dateline," CBS's "Eye On People," ABC's "20/20," CNN's "Special Assignment," PBS's "Nova," and "CBS News Sunday Morning." Other news programs using footage were "The NBC Nightly News with Tom Brokaw," PBS's "NewsHour with Jim Lehrer," "The CBS Evening News with Dan Rather" and "ABC's World News Tonight with Peter Jennings." Locally, **KCET** licensed footage for its "California's Gold" program starring Huell Howser. Also, KTLA received footage on the late Kenneth Hahn and Roman Polanski. Commercial Services continued to assist the popular A&E program "**Biography**" by providing footage for shows on R.H. Macy, Adolf Eichmann, Nelson Rockefeller, Fatty Arbuckle, Angela Lansbury,

Ernest Hemingway, Tennessee Williams, Louis "Lepke" Buchalter, Baby Face Nelson, Kirk Douglas, Molly Brown, Alan Ladd and Nat King Cole. ESPN got assistance with over a thousand items researched for its "**ESPN Sports Century**" project. E! Entertainment Television received footage on Gilda Radner, Jayne Mansfield and Rob Reiner. Lifetime's "Intimate Portrait" series licensed Emmy footage of Mary Tyler Moore. MTV Networks was provided footage for a VH-1 special "Legends: Elton John." The **Negro Leagues Baseball Museum** in Kansas City received a large portion of baseball footage, especially on Jackie Robinson, for current and future exhibits. Civil Rights pioneer Ruby Bridges was the subject of footage provided on a documentary for Walt Disney Television. Wisconsin Public Television licensed footage on Wisconsin for the 150th anniversary of its statehood. **Warner Brothers Records** received footage for multi-Grammy winning singer Paul Simon for his upcoming album and Broadway production, "The Capeman." PBS was provided still more footage for its "American Masters" series on David Selznick. **National Geographic Television** tapped our vaults for footage on the Arctic. Commercial Services also went international, providing a wide variety of subject matter to several foreign broadcasters including: CB News TV France (on Elvis Presley and rock-n-roll); BBC Television England (on Mars and World War II); Japan television's Office Kei (on J. Robert Oppenheimer and the atomic bomb); and German TV ZDF (on natural disasters). NHK Japan was assisted with footage and research on several subjects.

Travel

In June, Archive Director **Robert Rosen** attended meetings of the Library of Congress' National Film Preservation Board in Washington, D.C. In September, he attended the international meeting of film and television schools known as CILECT near Copenhagen, Denmark. Later in the month, Rosen was a featured presenter at the prestigious UCLA Foundation Retreat in Solvang. On September 29, he also attended an awards ceremony at the **White House** in recognition of the recipients of the National Medal of Arts and the Charles Frankel Prize Awards. **Donna Ross**, assistant motion picture archivist, met with her counterparts at the British Film Institute (BFI) in August. Ross was treated to tours of the BFI's facilities both at South Bank and at the Stephen Street location. During the summer, Head of Research **Steven Ricci** represented the Archive at the Taormina Film Festival in Italy. In October he visited the film archive in Hong Kong and then went on to meetings of the FIAF Executive Committee at the China Film Archive in Beijing. In November, Preservation Officer **Robert Gitt** lectured on the development of color in film in the "Colors of Invention" series at the Smithsonian Institution in Washington, D.C.

Staff Notes

Welcome to **Christel Schmidt**, on a temporary assignment researching Mary Pickford holdings at the Archive. Archival Assistants Jeffrey Allen and Jeff Hollis have left the Archive, as has Newsreel Preservation Assistant Karen Gracy. We wish them all luck in their future endeavors.

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UPCOMING ATTRACTIONS

by Elisabeth Greenbaum

A celebration, a retrospective and an introduction to an emerging national cinema will be featured on the Archive's programming schedule at the James Bridges Theater for February and March 1998.

"FilmIndia," a celebration of the fiftieth anniversary of India's independence from Britain, will take place February 12-14. This program is a festival of six new Indian films, which will serve as a window on the regional, cultural, economic, political and social developments taking place in India today. Three of the films' directors will attend the festival and participate at screenings.

Japanese director Shohei Imamura is honored with a retrospective of his work in "Pigs, Pimps and Pornographers: The Films of Shohei Imamura," February 21-March 8. When he won the Palme d'or at the Cannes Film Festival for "The Eel," Imamura became one of the only three directors to win that award twice. Over the past four decades, Imamura has produced a body of work that is audacious in its liberating, unsentimental, "non-official" view of Japanese society. All his films from 1959 through 1968 are rated high on the annual "best of" critic's poll and two, "The Insect Woman" (1963) and "The Profound Desire of Gods" (1968), have been ranked first. The director is best known in this country for "The Pornographers" (1966), a film which captures the confused life of a man who makes cheap, 8mm porno films, while getting caught up in petty mob rivalries and sexual obsessions.

March 5-15 features "Vietnam Project II," a program that continues the Archive's commitment to introducing post-war Vietnamese film to American audiences.



"The Pornographers" (Imamura, 1966)

This particular series will focus on film-making since the economic reforms, "Doi Moi," begun in 1987. Although Vietnam has figured large in the American imagination for decades, very little is known about contemporary Vietnamese society. "Vietnam Project" is artistically and conceptually complex, in that these films are best understood in the context of the tremendous changes taking place in the country. Some of the themes are: the reassessment of the war; the conflict of socialist values with the forces of modernization; the changing role of women; the relationship between north and south Vietnam; and the country's place in the world at large. This series will be accompanied by panels and symposia.

UCLA-ART

Need up-to-date program information? Call the UCLA-ART line at 310-825-2278, then press 4 for the Archive's film listings. The other menu choices will lead you to information on other arts programs at UCLA. Or if you prefer, call directly for the Archive's screening schedule at 310-206-FILM.

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